PORT SINGERS

presents

HANDEL'S MESSIAH

Directed by Philip A. Glover

December 1st 1984

Weber Junior High School Port Washington

The Port Singers HANDEL'S MESSIAH

PHILIP A. GLOVER, Director

Soloists

Deborah Truxal Soprano Peter Maravell Bass Janine Spagnolia Tobin Lyric Mezzo-Soprano Michael Horton Tenor

PARTI

4: 28 Overture Recit. accompanied (Tenor) 11:30 Air (Tenor) Chorus Recit. accompanied (Bass) 23 06 Air (Bass) 2430 Chorus Recitative (Alto) Air (Alto) and Chorus Recit. accompanied (Bass)
Air (Bass) 4:55 Chorus -SIDE I FINAL 2 20 Pastoral Symphony Recitative (Soprano) Recit. accompanied (Soprano) Recitative (Soprano) Recit. accompanied (Soprano) D Chorus Air (Soprano)
Recitative (Alto) LG. 10 Air (Alto) +50P Chorus

Comfort ye my people
Every valley shall be exalted
And the glory of the Lord
Thus saith the Lord
But who may abide the day of His coming?
And He shall purify
Behold, a virgin shall conceive
O thou that tellest good tidings to Zion
For, behold, darkness shall cover the earth
The people that walked in darkness
For unto us a Child is born

There were shepherds abiding in the field And lo! the angel of the Lord came upon them And the angel said unto them And suddenly there was with the angel Glory to God Rejoice greatly, O daughter of Zion Then shall the eyes of the blind be opened He shall feed His flock like a shepherd His yoke is easy, and His burthen is light

INTERMISSION

PARTS II and III 14 Chorus Behold the Lamb of God Air (Alto) He was despised Surely He hath borne our griefs Chorus And with His stripes we are healed Chorus All we like sheep have gone astray Chorus Recit. accompanied (Tenor) Thy rebuke hath broken His heart Behold, and see if there be any sorrow Air (Tenor) He was cut off out of the land of the living SIDE Recit. accompanied (Tenor) But Thou didst not leave His soul in hell Air (Tenor) Lift up your heads, O ye gates Chorus __ How beautiful are the feet of them Air (Soprano Why do the nations so furiously rage Air (Bass) He that dwelleth in heaven Recitative (Tenor Thou shalt break them Air (Tenor) Hallelujah! Chorus Air (Soprano I know that my Redeemer liveth Chorus Since by man came death Behold, I tell you a mystery Recit. accompanied (Bass) The trumpet shall sound Air (Bass)

This concert is made possible in part by a grant from the Chase Manhattan Bank.

Worthy is the Lamb

HANDEL

Though they were born in the same year, 1685, in German towns not far apart, Bach and Handel never met. This is symbolic, for the two masters could not have been more different from one another in their music, careers and outlooks. Bach was the Baroque master of counterpoint and technically complexed instrumental music. Handel was the Baroque master of melody and broadly sweeping choral music. Bach summed up the past, Handel the future.

Handel studied the organ, the harpsichord, oboe, and the violin and after graduating from the University of Halle he went to Hamburg and took a job with the orchestra of an opera house as second violinist. He was fascinated with the Italian style operas performed there, and in 1707 went to Italy to study this music at first hand. He traveled to Venice, Rome, Florence and Naples. He composed a number of operas here and the Italians were guite impressed with him.

Although born in Germany, Handel spent most of his life in London from 1712 until his death in 1759, composing the greatest numbers of his oratorios where they became a fitting substitution for a national opera. In fact, the "Handelian oratorio was entirely the product of the English social and spiritual environment" according to the noted musicologist Paul Henry Lang. These massive choral works were not to be regarded as purely church music. They were intended for the concert hall and are much closer to the theater, than to a liturgical service.

Handel's greatest oratorio the "Messiah," premiered at a charity concert in Dublin, April 13, 1742, before a record audience of 700 persons in a hall designed to accommodate only 600. Room for the additional 100 was made through the cooperation of a newspaper notice requesting the ladies to leave their hoops at home and the men their swords.

Chorus

"Messiah" is a magnificent piece of music, one of the most popular of all time. It was not written for performance in church but theater, and its choruses seem to go beyond the Christmas message. The story of Christ is felt as the history of mankind liberated from spiritual slavery by a great leader. The voice of the chorus is grand and spacious and seems to become the voice of all humanity.

On March 23, 1743, at the first London performance of this work, George II was so awed by the "Hallelujah Chorus" that he involuntarily rose in his seat and stood during the entire section. The audience followed by standing, and what began as a

spontaneous gesture has become a tradition ever since.

In 1753 Handel's eyesight finally failed completely, and on April 6, 1759, he conducted his last performance of "Messiah" at the Foundling Hospital in London. Eight days later, April 14, 1759, he died and was honored by the British nation with a grave in Westminster Abbey.

Tonight Port Singers is commemorating the 300th birthday of George Frideric

Handel (1685-1759) with this performance of his "Messiah."

MEET THE ARTISTS

PHILIP GLOVER, musical director, has been a teacher of music in the Port Washington School system since 1967. A graduate of the State University College at Potsdam, New York, he received his Masters in Music Education from the Hart College of Music, University of Hartford in 1973. Mr. Glover has served as organist and choir director at churches in Queens and Brooklyn and at present is the Organist-Choir Director at the United Methodist Church in Westbury. In addition, he has worked with the Teen Summer Theatre program as Musical Director and Musical Advisor. This is Mr. Glover's first season as Director of Port Singers.

DEBORAH TRUXAL, soprano, has appeared as soloist in opera, oratorio, concert, and television throughout the United States. A winner of the coveted Marion Anderson Scholarship, she was also a finalist in the Metropolitan Opera Auditions and one of two representatives of the United States in the International Johann Sebastian Bach Competition in Leipzig, Germany. Ms. Truxal's Carnegie Hall debut was as soloist in a "Messiah" performance with the Oratorio Society of New York, and she appeared in the Metropolitan Opera production of Benjamin Britten's "Death in Venice." Local audiences will remember her many roles with the Manhasset Bay Opera with included Lucia in "Lucia de Lammermoor," Adele in "Die Fledermaus" and Gilda in "Rigoletto."

JANINE SPAGNOLIA TOBIN, lyric mezzo-soprano, is a native of Rochester, New York, and made her opera debut with the Denver Opera Company in 1978. She earned a Bachelor of Music degree, magna cum laude, in 1980, and has since sung with such companies as the Brico Symphony and the resident Children's Theatre of the Arvada Center for Fine Arts (both of Colorado). She has also been a featured soloist in Florida, with the Orlando Opera Co. and Performing Arts Repertory, and at the 1983 Brevard Music Festival, North Carolina.

An active church musician, she has recently accepted a position as an Alto Soloist with St. Mary the Virgin (Episcopal) in Manhattan. In December, she will be seen as Gertrude in the Dobbs Ferry Opera production of Hansel and Gretel. Ms. Tobin is a student of Mr. John Alexander, veteran Metropolitan Opera tenor.

PETER MARAVELL, bass baritone, received his musical education at Juilliard and Columbia University. For five years he was bass soloist with The Robert Shaw Chorale. He was the winner of two Fulbright Scholarships to Rome where he studied with Maestros Ricci, Bertelli and Picozzi. At the Concorso Di Spoleto he made his debut as Colline in "La Boheme." He was also a member of the Rome Opera Company. A highlight of his stay in Italy was a joint concert with Beniamino Gigli. In the New York area he has been heard in many roles with New York Grand Opera, Opera On The Sound, Manhasset Bay Opera and Nassau Lyric Opera. His oratorio repretoire includes the Messiah, Beethoven's Ninth Symphony, Verdi's Requiem, Mozart Requiem, Brahms German Requiem, The Creation and Bloch Sacred Service. He has performed these and many others in major auditoriums of the United States and Canada. He has also directed opera and held university master classes in singing. Mr. Maravell maintains an active voice studio in Greenlawn, New York.

MICHAEL HORTON, tenor, has most recently been heard in recital on the Trinity Church Noonday Concert Series in New York City, and as Count Almaviva in "The Barber of Seville" with the Pittsburgh Chamber Opera Theater. He has also performed as soloist with Cincinnati Opera, Pittsburgh Opera, Birmingham Civic Opera, the Pittsburgh Symphony Orchestra, and the Alabama Symphony Orchestra. In addition to his musical activities, Mr. Horton makes regular television appearances on the PBS children's series "Mister Rogers' Neighborhood."

A graduate of Birmingham-Southern College, Mr. Horton received a Corbett Foundation fellowship for post-graduate studies at the College-Conservatory of Music of the University of Cincinnati. His many achievements include winning the Metropolitan Opera National Council Auditions in Southwest Virginia in the spring of 1980. At present Mr. Horton is the soloist at the Congregational Church of Manhasset and Temple Beth-El of Great Neck.

ORCHESTRA

Violins
Dwight Dyer
Emily Dyer
Michael Tolomeo
Rita Tolomeo

Violas Victoria Field Robert Wharton

Cellos Lee Jonath Elana Myers

Bass Jason Koronakes Oboes
Marge Ewald
Martin Lipnick

Bassoon Sue Feig

Trumpets
Phil Granger
Peter Trinche

Tympani Eric Gribin

Harpsichord Barbara Kupferberg

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